

*Twenty Four*  
AMERICAN COUNTRY DANCES  
*as Danced by the BRITISH during their Winter Quarters*  
*at*  
PHILADELPHIA, NEW YORK, & CHARLES TOWN.

*Collected by M<sup>r</sup>. CANTELO Musician at BATH, where they*  
*are now Dancing for the first time in BRITAIN, with the addition*  
*of SIX FAVORITE MINUETS.*  
*now performing this present Spring Season?*  
\_\_\_\_\_ 1785. \_\_\_\_\_

Price 5<sup>s</sup>.

LONDON, Printed by LONGMAN & BRODERIP N<sup>o</sup> 26. Cheapside & 13, Hay Market.

*Where may be had the First and Second Pack of Bath Cotillions and Dances, each 4*

Entered at Stationers Hall according to Act of Parliament.

The Hamiltonian— Lady Amelia Murray's Choice. (by the Hon: C.G.)



First Lady foots it with the 2<sup>d</sup> Gen: and turns ÷ 1<sup>st</sup> Gen: Ditto  
 with the 2<sup>d</sup> Lady :: Gallop down two Couple, up again, and cast off ÷  
 foot it and go the Allemande round to the right :: foot it and turn  
 four hands the round to the right with the 3<sup>d</sup> couple ÷ Right and  
 Left with the first couple ::

2 The Monckton— or Britifh white Feathers.

(Hon: C.G.)



First Lady Foot's it to the 2<sup>d</sup> Gen<sup>n</sup> and turns him to the Right ÷  
 First Gen: Ditto with 2<sup>d</sup> Lady ÷ Gallop down two Couple and  
 foot it ÷ Gallop up and cast off ÷ Four hands the round with  
 the 3<sup>d</sup> Couple ÷ Right and Left at the top. ÷

Lady George Murray's Reel.

(Hon: C.G.)



Hands across the round to the Left  $\text{||} \text{ } \text{||}$  Ditto to the Right  $\text{||} \text{ } \text{||}$   
 Gallop down two Couple and foot it  $\text{||} \text{ } \text{||}$  up again & cast off  $\text{||} \text{ } \text{||}$   
 set cross corners and turn  $\text{||} \text{ } \text{||}$  Ditto  $\text{||} \text{ } \text{||}$  Hey on opposite sides  $\text{||} \text{ } \text{||}$   
 and turn to place  $\text{||} \text{ } \text{||}$  or lead outfides and turn proper  $\text{||} \text{ } \text{||}$ .

4 La Buona Figuiliola—Lady Jean Murray's Dance.

(From Piccini)



First Cu: foot it with 2<sup>d</sup> Lady & turn — Ditto with 2<sup>d</sup> Gent<sup>t</sup> —  
 Gallop down two Cu: & foot it — go up one Cu: Allemande &  
 turn round to the right — foot it 6 in hand — go the compleat round  
 to the right — foot it to your partner and turn with the righthand  
 half round — Ditto and turn with the left —

The Fair Emigrant — or Mrs Dawsons delight.

(Hon: C.G.) 5



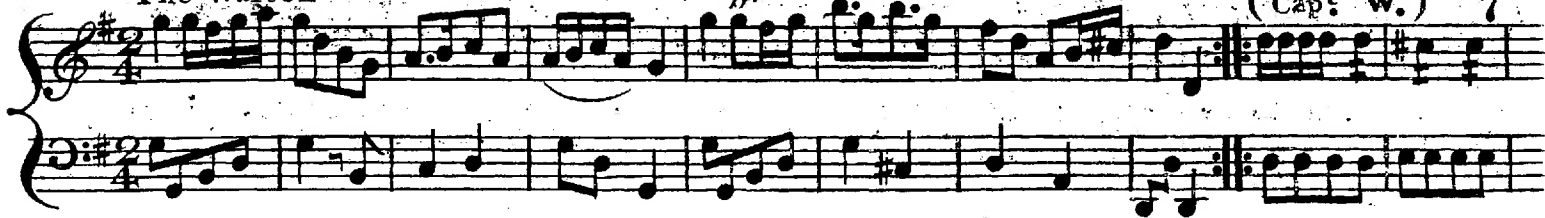
First Lady foot it & turn the 2<sup>d</sup> Gen:—First Gen: Ditto with the  
 2<sup>d</sup> Lady—Gallop down two Cu: & foot it—go up one Cu:—& turn—  
 —foot it & half turn with the right hand—Ditto with the lefthand  
 —foot it 6 in hand—go the compleatround to the Right—



Cast down 2 Cu: and Foot it ÷ up again and D<sup>o</sup> :: Gallop  
 down the middle two Cu: and foot it ÷ up again and cast off ::  
 set Corners and turn ÷ D<sup>o</sup> :: lead outlides ÷ and turn to  
 place :: or Hey on opposite sides and turn proper.

# The Walton

(Cap: W.) 7



1<sup>st</sup> and 2<sup>d</sup> couple lead round each: lead down the middle, up again,  
and cast off, right and left with the top couple: Allemande right  
and left hand.





Right hands across to the Right round ÷ Left hands D<sup>o</sup> to the Left ::  
 Gallop down 2 Cu: and foot it ÷ up again and Cast off :: set opposite  
 corners and turn ÷ D<sup>o</sup> :: Foot it and turn half round with right hand ÷  
 D<sup>o</sup> & D<sup>o</sup> with the left hand :: or Hey opposite sides & turn to place.



Hands across & back again — lead down the middle up again and cast  
off — set 3. & 3. Top & Bottom & hand 4. round at top — set  
3. & 3. sideways — and hands round 4 at Bottom swing Partners swing  
Corners —



Foot it and Change fides ÷ D<sup>o</sup> back again :: Gallop down the  
 Middle 2 Cu: up one and turn your partner :: set crofs  
 Corners and turn ÷ D<sup>o</sup> :: Lead outfides :: Turn to place ::  
 or go the Hey opposite fides .



Cast down 2 Cu: & up again—lead down the Middle up again  
& Cast off— all 4 Ballance & Allemande and hands 4 round—  
lead down thro' the Bottom Cu: up again thro' the Top right & left—

12 The Belles about the Flat Bush— (a Village on Long Island so called)



Hands across and back again, cast off 2 couple, up again, turn partners  
half round, and back again, lead down 2 couple, turn your partners, lead  
up again, and cast off —

La Belle Annette.

13



Hands across — back again : cross over quite round the 2<sup>d</sup> & 3<sup>d</sup>.

Cu: lead up the middle & Cast off — Ballance & Allemande —

same back again —



Hands 3. round with 2<sup>d</sup>. Lady. same with 2<sup>d</sup>. Gent. — fet 3. & 3.  
 top & bottom & turn your opposite Partners. fet 3 & 3 fides &  
 turn opposite partners — Hands 6 round & back again —

How imperfect is Expression—

(Cap! O—)

15



Hands across & hands 4 round. back again— first Cu: lead  
down the middle & cast up into their places — 3 Cu: lead  
up the middle & cast down into their places — Ballance.  
Pas Rigadoon & Allemande —



16 The Hereditary Prince



Hands across. quite round. Hands 4 round back again — lead  
down the middle. up again & cast off — swing partners — swing  
corners —

Laurel Hill.

17

The musical score is written for piano in 4/4 time, featuring a key signature of two flats (B-flat and E-flat). It consists of three systems of staves, each with a treble and bass clef. The first system includes dynamic markings 'pia' and 'for' above the treble staff. The second system also includes 'pia' and 'for' markings. The third system concludes with a double bar line and repeat dots. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests.

1<sup>st</sup> Gent<sup>l</sup> hands 3 round with 2 & 3 Ladies — 1<sup>st</sup> Lady do the same  
with 2 & 3 Gent<sup>l</sup> — lead down the middle up again & cast off —  
Ballance Rigadoon & hands 4 round at the Bottom Ballance &  
Pas. Rig<sup>n</sup> & right & left at Top.



Cast down 2 Cu: up again lead down the middle up again. & cast off—  
 set to your partner— set to 2<sup>d</sup> Lady—set to partner—set to 1<sup>st</sup> Lady—  
 Hands 4 round at bottom—Right & Left at Top—

The Monmouth — or the Victory.



Hands across & back again—lead down the middle up again & cast  
 off— right & left — Ballance & turn your partner— Ditto Ditto —



Right hands across half round and foot it ÷ Left hands Ditto ÷  
 Gallop down in hand 2 Cu: ÷ up again one Cu: and go la Pironette  
 ÷ Right hands half round to the right and foot it ÷ Ditto  
 left hands and Ditto ÷

# L' Escapade

21



1<sup>st</sup> 2<sup>d</sup> and 3<sup>d</sup> couple ballance with pas Rigadoon, hands fix half round and back again: lead down the middle. up again, and cast off, Allemande right and left hand.

22 The Brandewine.



1<sup>st</sup> Gentleman sets to the 2<sup>d</sup> Lady and turn the 3<sup>d</sup>, the 1<sup>st</sup> Lady  
the same: lead down the middle, up again, cast off and Allemande  
right and left.



Foot it and change-fides ÷ Ditto returning :: Gallop down in hand  
two Couple ÷ up again and cast off :: Allemande half round to the  
right and foot it ÷ Ditto to the left and Ditto ::



24 The Anspacher.



Right hands across round to the right ÷ left Ditto to the Left ::  
crosses over one Couple and foot it ÷ Right and left at the top ::

Lady Louisa Lenox's Minuet.



25

*for pia.* *for pia.* *for*

First system of musical notation, measures 23-25. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains melodic lines with slurs and accents. The bottom staff is in bass clef and contains a continuous eighth-note accompaniment. The system ends with a repeat sign in measure 25.

Corni Corni

Second system of musical notation, measures 26-28. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains melodic lines with slurs and accents. The bottom staff is in bass clef and contains a continuous eighth-note accompaniment. The system ends with a repeat sign in measure 28.

*for pia.* *for pia.* *for*

Third system of musical notation, measures 29-31. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains melodic lines with slurs and accents. The bottom staff is in bass clef and contains a continuous eighth-note accompaniment. The system ends with a repeat sign in measure 31.

26

## Mr. Dawsons New Minuet.

(Cantelo)



Miss Cornish's Minuet.

(Cantelo)

27

The first system of musical notation consists of a treble and bass staff joined by a brace. The key signature has one flat (B-flat) and the time signature is 3/4. The treble staff contains a melody with several slurs and trills marked with 'tr'. The bass staff provides a simple accompaniment. The system concludes with a double bar line and a first ending bracket labeled '1st'.

The second system of musical notation continues the piece. It features a treble and bass staff. The treble staff has a first ending bracket labeled '2d' at the beginning. The bass staff includes dynamic markings: 'pia.' (piano), 'cres' (crescendo), and 'for' (forte). The system ends with a double bar line and a first ending bracket labeled '1st'.

The third system of musical notation is the final system on the page. It consists of a treble and bass staff. The treble staff has a first ending bracket labeled '1st' and a second ending bracket labeled '2d'. The bass staff also has a first ending bracket labeled '1st' and a second ending bracket labeled '2d'. The system concludes with a double bar line.

28 Miss Wroughtons Minuet.

(Cantelo)

The first system of musical notation consists of two staves. The upper staff is in treble clef with a 2/4 time signature. It begins with a melodic line marked *m.p.* (mezzo-piano) and includes a *for* (forte) dynamic marking. The lower staff is in bass clef with a 4/4 time signature, featuring a dense accompaniment of sixteenth-note chords. Both staves conclude with a double bar line and repeat dots.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system, marked *m.p.* and *for*. The lower staff continues the accompaniment of sixteenth-note chords. The system ends with a double bar line and repeat dots.

The third system of musical notation consists of two staves. The upper staff continues the melodic line, marked *m.p.* and *for*. The lower staff continues the accompaniment of sixteenth-note chords. The system concludes with a double bar line and repeat dots.

M<sup>r</sup>. Greville's Minuet.

29

The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The melody in the treble clef begins with a series of eighth and sixteenth notes, followed by a half note. The bass line consists of quarter notes. Performance markings include *for* and *pia.* under the first and second measures of the treble staff.

The second system continues the piece. The treble staff features a repeat sign followed by a series of eighth notes. The bass staff has a *2<sup>d</sup>.* marking. Performance markings include *for* and *flute* under the treble staff, indicating a flute solo section.

The third system concludes the piece. The treble staff begins with a *FP* (fortissimo) marking. The melody ends with a repeat sign. The bass staff provides a simple accompaniment of quarter notes.

30 The Hon<sup>ble</sup> Col<sup>l</sup> Cosmo Gordon's Minuet.

